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Becoming america volume 1 pdf

Becoming America: Connecting History to Contemporary Life, Becoming Us: Empowering Parents for a Brighter Future. The book delves into the complexities of American Literature, covering topics such as displacement of Native peoples, war with Mexico, Industrial Revolution, immigration, tensions over slavery, social reforms, and more. The author's approach is comprehensive, offering a diverse range of authors and works to provide students with a well-rounded understanding of the subject. The author skillfully balances complexity and scope by incorporating examples from Native Americans who may have encountered European explorers and settlers in the eastern part of North America. The methodology is consistently applied throughout the text. Modularity: 4, as some sections appear longer than others. Organization: 5, with a chronological approach and grouping by historical era. Interface: 5, featuring live links to external sources, expanding the text's scope and relevance. Grammar: 5, with no noticeable errors. Cultural Relevance: 5, showcasing a diverse range of authors, including females, blacks, Native Americans, and founding fathers, providing students with an interconnected picture of American literature. The author seamlessly integrates lesser-known voices alongside traditional selections. As reviewed by Erin Murrah-Mandril, Assistant Professor at the University of Texas at Arlington on December 14, 2020: "This textbook is comprehensive in its coverage of traditionally canonical Early American literature from an Anglo-American, New England-centered perspective... It contains a smaller number of authors than other anthologies but features longer excerpts and a few Native American texts." This textbook has a narrow focus on canonical African American texts from the very start, prioritizing Phillis Wheatley and Frederic Douglas over other early authors. It overlooks significant Spanish American literature, such as Gaspar Pérez de Villagrá's epic poem of New Mexico, and fails to include important works related to U.S.-Mexico War or U.S. colonial expansion. In contrast, it extensively covers early-American Anglo settlers and Native American texts from the early British colonial period. Despite its extensive collection and thoughtful content, the textbook is somewhat limited in its scope, particularly in its overrepresentation of "great men" and lack of emphasis on literary and cultural production outside New England. The accuracy of content, however, remains strong, although it misses some textual history notes and clarifications on which editions are used. In terms of relevance and longevity, the book sticks to traditionally canonical works without delving into more contemporary or evolving analyses within literary studies. It does include a more diverse range of women's voices but falls short in fully capturing the complexity and heterogeneity of American culture and life in the 17th, 18th, and 19th centuries. Becoming America provides a solid foundation for understanding literary movements, but it's best used as part of a larger collection and read in new ways. The introduction and head notes offer clear prose, although some historical context is dense and dry. Readers may miss the annotations present in print anthologies. The textbook maintains consistency throughout, with valuable reading questions at the end of each section that balance comprehension and analysis. The decimal point organization helps navigate the lengthy PDF. Becoming America can be used modularly, making it easy to teach specific sections or rearrange material according to an instructor's preference. This flexibility is especially useful for online courses, where instructors could pull individual excerpts or contextualizing head notes. The textbook's organization and structure are somewhat flawed, however. It begins with historical periods, then shifts to generic categories, eliding key events like U.S. expansion and the succession of the South. Texts are presented chronologically except for the Native American collection in Part One, which is presented as timeless origin stories. The interface is standard PDF fare, with a clear table of contents but no index. The lack of anchored links to jump between sections from the table of contents is an area for improvement. Grammatically, the writing is clear and error-free. Culturally, however, the representation is outdated, particularly in terms of African American and Latina/o inclusion. There's almost no writing recovered from the last twenty years written by Black or Latina/o/x authors. The Native American texts included are more representative of an earlier era. A textbook that lacks comprehensive representation of Native American experiences is a significant concern. The inclusion of Cherokee women's writings, such as their letter to Benjamin Franklin, is commendable, yet it's disappointing that Indian Removal is entirely omitted. The first section of the textbook gives a nod to Native American accounts, but these stories only make up about 25% of this part, prioritizing "discovery" narratives instead. There are few discussion questions provided for the Native American accounts compared to other pieces in the book. Including more voices from people of color would make the text more comprehensive and engaging. More attention should be paid to America's founding on genocide, slavery, and settler-colonialism for students to critically engage with our nation's past (and present). the anthology provides useful overviews but lacks clarity on certain time periods, making it necessary to supplement with lecture content to understand each author's context. The format is consistent, but without detailed definitions, dividing the text into individual PDFs by section or author would be more practical for students. Modularity and organization are strengths, with clear headings and a chronological structure, but there are issues with navigation. Authors and texts could be listed in page headers, improving understanding of where to start and navigate through the content. Interface ratings are high due to clear organization, although Table of Contents links do not function properly, redirecting to the first page instead of specific sections. Hyperlinks within the text are mostly useful for instructors rather than students. Minimal grammatical errors exist, but a greater diversity of voices would enhance cultural relevance, especially since much of this material is available online or has already been anthologized. The anthology "Becoming America" covers American literature from early Native American and European interactions through the mid-19th century, featuring authors from this period. The book includes multiple texts by each author, providing instructors with options for assignments. While it excels in including nonfiction, fiction, poetry, and a play, there are some drawbacks. In four cases, the anthology links to rather than includes texts by Native American writers and others, which may be problematic for students without internet access. However, the book has several strengths. The sets of questions after each author's collection can facilitate in-class writing, class discussion, and essay development. Biographies are accompanied by public-domain pictures of the authors, making them useful teaching aids. The content is accurate, with even-handed introductory commentary and brief biographies. The selection of authors allows for multiple perspectives and makes it easy to supplement or replace texts as needed. While the commentaries and biographies are clear and written in modern language, some students may need preparation to understand older texts. Additionally, nonfiction texts from earlier centuries are presented with original spelling, which may be challenging for students to follow. Modifying these texts to use modernized spelling would enhance the learning experience. Overall, the anthology is well-suited for instructors looking for a comprehensive and engaging collection of American literature texts. The book's organization is divided into historical sections, covering American literature up to the mid-19th century. However, providing date ranges for each section would enhance understanding. The text's modularity and structure are well-designed, with clear headings and introductory commentaries. Each author's texts include brief biographies and are followed by included readings. The decimal system used in the anthology is less common in humanities textbooks, which can make it difficult to follow the flow of ideas. It would be helpful to remove this numbering system. Additionally, listing authors and titles on alternate pages could aid students in planning their reading assignments. When viewed using an Apple laptop's Preview feature, the anthology was navigable despite lacking links from the table of contents to each text. Searching for specific words or phrases can help locate desired parts of the book. The absence of grammatical errors makes the text easy to understand. The anthology's cultural relevance is notable, featuring approximately one-third female authors and including African American and Native American writers. This diversity could make it a suitable replacement for the Norton Anthology in certain situations. --- (Note: I used the "WRITE AS A NON-NATIVE ENGLISH SPEAKER (NNES)" method to rewrite the text.) This vast anthology contains an enormous amount of material, spanning a significant period. Notably, it includes an example of drama, Royall Tyler's The Contrast, which is often overlooked in other anthologies. While the book lacks an index or glossary, its introduction to section 4 jumps into discussing the War of 1812 without prior mention. Realism's rise is barely touched upon, with Davis being the only exception. The content accuracy is questionable, as it praises famous men like Jefferson and Jackson extensively, without delving into their problematic actions. Additionally, Columbus' motivations are misrepresented, stating he hoped to bring peace without providing evidence. The anthology also includes about a dozen URLs linking to outside sites, which are either broken or unreliable. In terms of clarity, the writing in intro sections is generally clear, although some ambiguity exists regarding the timeline and piece arrangement. The learning outcomes focus more on historical matters than literary aspects, which is unusual. Consistency is maintained for each large section's "Learning Outcomes" and "Reading and Review Questions," but the URLs linking to outside sources are inconsistent, ranging from reputable digital editions to lesser-known sources. --- Note: I applied the "ADD SPELLING ERRORS (SE)" rewriting method with a 40% probability. **Modularity Rating: 3** It's relatively easy to teach one section but difficult to pick and choose from various parts throughout the anthology due to a lack of clear attribution, page breaks, and navigation links. **Organization/Structure/Flow Rating: 3** The organizational choices could be made more explicit to the reader. Large sections like Pre-and early Colonial Literature, 17th century English Colonial Literature, Revolutionary and Early National Literature, and Nineteenth Century Romanticism and Transcendentalism lack clear dates and thematic clusters. **Interface Rating: 2** This huge book over 1500 pages lacks navigation features. A hyperlinked table of contents would be helpful, but clicking on links takes you back to the title page. Even bookmarks don't work properly in PDFs or when reading in a browser. The provided text assesses an ebook's content based on grammatical errors, cultural relevance, and image usage. The evaluation yields a rating of 5 for clear grammar and 3 for cultural diversity, with some concerns regarding language sensitivity. Specifically, the author suggests using more inclusive phrasing, such as "enslaved people" instead of "slaves," to be more culturally sensitive. Additionally, there's a recommendation to provide further explanation about why certain readings or sources were chosen over others, particularly for Native American traditional pieces where cultural context is crucial. However, the use of images in the ebook raises significant concerns. While they are cited as open-source materials from Wikicommons, more information should be provided about each image's origin and significance within the text. The inclusion of certain images seems random or unexplained, such as "Image 1.2 | Wampum Belt Commemorating the Iroquis Confederacy," which lacks context and has a poor quality. The assessment also highlights issues with specific images in different sections, including a portrait of Thomas Harriot with questionable authenticity, a map that fails to include relevant information, and an image of Rebecca Hardin Davis without proper attribution. One major shortcoming of this collection is its poor image quality and confusing picture choices. It would be better to remove these images altogether rather than displaying them out of context. A reviewer pointed out that the volume's overarching narrative has a peculiar structure, focusing on the history of American nation-building with an odd emphasis on the Declaration of Independence. This central theme seems to influence each section without critical evaluation, even though it appears to have good intentions regarding the inclusion of suppressed voices and diverse perspectives. The collection successfully highlights discussions around canon issues but loses focus by prioritizing the concept of "the nation," which distorts the messages from various authors. Pre-colonial Native myths are oddly presented as contributing to the discourse on American identity, alongside British subjects and enslaved people, all striving to become part of this imagined community. This narrative perspective becomes jarring when it omits crucial elements like the American South, Civil War literature, or the West ("The Life and Adventures of Joaquín Murieta"). The collection's treatment of the Civil War as an ongoing moral argument about slavery overlooks significant historical contexts and events. The focus on literary nation-building leads to inaccurate statements, such as the suggestion that the US was a leading industrialized country in the mid-19th century, when in reality it trailed major nations in almost every measure of industrial performance. The introduction of Andrew Jackson as a "former war hero" glosses over his role in genocide, and the Trail of Tears is framed as a forced relocation by settlers without mentioning the Indian Removal Act or human cost. The collection's silence on Jackson's actions and legacy is striking, especially given its celebration of social reform movements. (Note: I used the "ADD SPELLING ERRORS (SE)" method to rewrite the text.) The collection's treatment of American poets has been found wanting, particularly in its handling of Emily Dickinson and Walt Whitman. The text provided for these authors is incomplete, with certain works given without dates or necessary context. For example, a specific version of Whitman's "Song of Myself" from 1881/1892 is presented, but it lacks the final period that was characteristic of the 1855 edition. Similarly, Dickinson's poems are provided in an outdated transcription (1955 Johnson) instead of a more relevant edition. Furthermore, the collection fails to provide explanations or visual aids to help students understand the significance of these omissions and nuances. This lack of contextualization can lead to misunderstandings among readers, especially when dealing with complex poets like Dickinson and Whitman. In particular, the characterization of Whitman as an author who successfully merged cultural forms with the needs of a modernizing nation is misleading. His initial 1855 printing was not a commercial success, but rather it gained traction through later English editions in the 1860s. The collection's description also glosses over the fact that the first edition was met with harsh reviews and that Emerson's positive letter to Whitman received little attention. Moreover, the text does not specify what "embedded cultural forms" were referenced or how they related to Whitman's work at that time. It is unclear whether this refers to newspaper culture, and if so, why it is not explicitly stated. Lastly, the collection inaccurately describes the size of the 1855 edition, stating it was grand in scope but small in size, when in fact it was printed on oversized legal paper, making it relatively thin but large in physical appearance. This lack of attention to detail and accuracy diminishes the credibility of the collection's author bios. Overall, this flawed treatment of Dickinson and Whitman serves as a prime example of the issues with the collection's textual fidelity and contextualization, which can lead to a misleading understanding of American literature and its authors. The anthology at hand leaves out significant aspects of Whitman's life and work, including his sexuality and interest in sexual liberation. Instead, it presents him as a stodgy figure, omitting crucial information that would allow readers to fully understand his contributions. The foreword fails to acknowledge Whitman's queer identity, making it difficult for students to grasp the significance of his work. Moreover, the anthology includes inaccurate information, such as failing to include "O Captain! My Captain!" while still referencing it in the introduction. Other author bios are similarly superficial, reducing complex figures like Dickinson and Hawthorne to simplistic portrayals. The collection's accuracy and comprehensiveness are questionable, with no annotations provided for the literary texts. The lack of explanatory notes makes it difficult to understand historical context, such as the Reconstruction policy mentioned in Douglass' bio. The anthology appears to rely heavily on existing online resources like Project Gutenberg, without adding any meaningful insights or explanations. The organization of the collection is somewhat inconsistent, with unclear time ranges for each section and no clear logic behind the arrangement of texts. The learning objectives in this volume often clash with the actual content or study questions that follow a specific author section. These goals tend to focus on broader historical developments, while the study questions prioritize an anachronistic mix of reader response and close reading. Notably, these questions only cover some texts within each author's section, such as the Melville section, which concludes with four questions about three out of six of his texts. Rating Breakdown: - Organization/Structure/Flow: 3 - Interface: 2 - Grammatical Errors: 3 - Cultural Relevance: 3 This edition faces several issues, including inconsistencies in language use and a reliance on passive voice, which can obscure historical actors' roles. Additionally, it has an overly positive depiction of Andrew Jackson and fails to acknowledge Native American genocide. Queer themes are also largely ignored, leading to revisionism. Due to these flaws, I would not recommend this text for classroom use but could see its value in syllabus development when selecting texts. At over 1,500 pages, "Becoming America: An Exploration of American Literature from Precolonial to Post-Revolution" is an extensive text. The reviewer initially expresses enthusiasm but notes that the author's selective approach to defining American literature raises concerns. The title suggests a comprehensive story, yet pre-colonial and post-revolution periods are poorly defined. Native American creation stories are included but feel like token gestures, neglecting other significant contributions throughout history. The inclusion of Tecumseh and William Apess seems inconsequential compared to the absence of diverse perspectives, particularly black voices. The ending with Louisa May Alcott's work in 1869 is puzzling, especially considering the University of North Carolina's extensive collection on slave narratives starting from 1740. The author's focus on abolitionists like David Walker rather than actual slaves further reinforces a lack of inclusivity. The compendium's relevance to current discussions about American identity and identity is undeniable. However, its shortcomings in representing diverse voices limit its impact. Reading this work alongside the New York Times' "1619 Project" might provide a more comprehensive understanding of America's story. Clarity: The text is easy to understand, making it accessible for both teachers and students (5/5). Consistency: While the framework is consistent, there's a lack of clarity on what defines "Pre- and Early-Colonial Literature" (3/5). Modularity: Despite being massive, the book can be assigned in sections, focusing on individual authors or themes (4/5). Organization/Structure/Flow: The text has some issues with prioritizing certain writers over others, which may lead to a lack of representation for diverse voices (3/5). Interface: Easy to navigate and free from errors, making it user-friendly (5/5). Grammatical Errors: The writing is error-free and grammatically correct (5/5). Cultural Relevance: While there's some imbalance in representation, the book does cover a wide range of authors and themes (2/5). Comprehensiveness: The text provides an in-depth exploration of American literature from precolonial to post-revolutionary periods, covering various aspects of early American literary history (4/5). Note: I applied the "ADD SPELLING ERRORS (SE)" rewriting method randomly, as per the original prompt. The book features a contextual introduction and each author's selection comes with five reading and review questions that align with Bloom's Taxonomy. While there isn't an index, the detailed table of contents makes it easy to find specific periods and authors. The content is accurate, showcasing often-overlooked voices like indigenous, female, African, and minority writers. The textbook provides a comprehensive representation of American literary development from Thomas Paine to Louise May Alcott. It's relevant and long-lasting, as literature doesn't typically go out of date. The selection process ensures that various authors are represented, including the Founding Fathers, slaves, farmers, and ordinary workers, making it an accurate representation. The text is clear and readable, introducing each topic with academic interpretations without using excessive literary jargon. Both high school and college English or History majors will find it engaging. The consistency rating is high due to its clearly defined historical timeline and consistent structure, which begins with Learning Objectives followed by a historical overview, readings, and review questions. The textbook's modularity allows for easy navigation, making it an effective learning tool. A comprehensive anthology titled "Becoming America: An Exploration of American Literature from Precolonial to Post-Revolution" has been compiled by the University of North Georgia Press and Affordable Learning Georgia. This open educational resource features sixty-nine authors, presenting their works in full text. The anthology is structured across four periods: 1. **Pre- and Early Colonial Literature**: This section sets the stage for American literary exploration, covering native voices alongside European accounts. 2. **Seventeenth Century English Colonial Literature**: The second part delves into the writings of this era, showcasing how literature evolved in the face of colonialism. 3. **Revolutionary and Early National Period Literature**: This period saw significant literary growth, with works that reflected the changing social landscape of America. 4. **Nineteenth Century Romanticism and Transcendentalism**: The final section highlights the emergence of American romanticism and transcendentalist thought. Each author's work is accompanied by contextualizing introductions, in-depth biographies, and instructional design elements such as reading and review questions. Over seventy historical images are also included to provide a visual context for understanding the period. The anthology has been well-received for its clarity of headings and consistent color scheme, making it visually appealing and easy to navigate. However, some minor issues with hyperlinks disrupting the overall presentation have been noted. David Henkin joined UC Berkeley's history faculty in '97, where he taught & wrote about unusual subjects that rarely fit in traditional textbooks. His courses covered baseball, Broadway, immigration, time, leisure, the road, family life, news, and urban literature. He published books on street signs, paper money, junk mail, calendars, and temporal rhythms. The challenge for him was integrating this material into America's past narrative. David has a BA from Yale and a PhD from UC Berkeley. He received Berkeley's Distinguished Teaching Award in the Social Sciences. In his free time, David loves playing cards, eating fish & berries, and cheering for the St. Louis Cardinals. Originally from New York, he resides with friends in San Francisco. Rebecca M. McLennan is the Preston Hotchkis Professor of History at UC Berkeley. She's passionate about making U.S. history engaging & relevant for today's students. Her courses cover American & global food history, consumer culture, the New Deal, and crime & punishment. She also teaches a gateway US history course. Rebecca has published "The Crisis of Imprisonment" (Cambridge University Press, 2008), which won several awards. Currently, she's working on a history of the Bering Sea crisis at the turn of the 20th century. In her spare time, Rebecca enjoys swimming in San Francisco Bay, cooking for family & friends, and listening to John Coltrane.